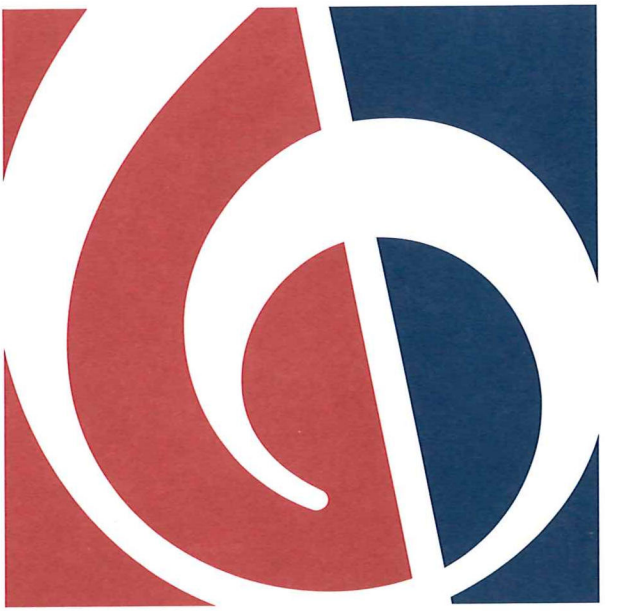
CD 2005 -- 3/4

FACULTY *of* MUSIC



2004–2005

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, January 29, 2005
8 pm, MacMillan Theatre

University of Toronto
Faculty of Music
presents

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA
MACMILLAN SINGERS, MASTER CHORALE AND
THE ELMER ISELER SINGERS
Raffi Armenian and Doreen Rao, conductors

PROGRAM

Overture to Euryanthe — Carl Maria von Weber (1786-1826)

Concerto in G for Two Flutes — Domenico Cimarosa (1749-1801)
Allegro
Largo
Rondo

Laura Chambers & Emma Elkinson, soloists

Presentation of the Distinguished Service Award in Music Education
to Don Wright

INTERMISSION

Symphony No. 2 in B-flat Major, Op. 52 "Lobegesang" — Felix Mendelssohn-Bartholdy (1809-1847)

1. Sinfonia : Allegro
 Scherzo: Allegretto un poco agitato
 Adagio religioso
2. Alles, was Odem hat, lobe den Herrn (*Chorus and soprano*)
3. Saget es ... Er zählet unsere Tränen (*Tenor*)
4. Saget es, die ihr erlöset seid (*Chorus*)
5. Ich harrete des Herrn (*Sopranos and chorus*)
6. Stricke des Todes hatten uns umfangen (*Tenor and soprano*)
7. Die Nacht ist vergangen (*Chorus*)
8. Nun danket alle Gott (*Chorale*)
9. Drum sing' ich mit meinem Liede (*Soprano and tenor*)
10. Ihr Völker! bringet her dem Herrn Ehre und Macht! (*Final chorus*)

Lucia Cesaroni, soprano; Farah Hack, soprano; Lawrence Wiliford, tenor

Program Notes

Overture to Euryanthe
CARL MARIA VON WEBER
Born in Eutin, Oldenberg, in 1786
Died in London, in 1826

Carl Maria von Weber grew up in a theatrical household, and wrote his first opera at the age of twelve. As a young man, his life was marked by struggle and uncertainty – and also a brief stint in a debtors' prison. But with the success of his one-act Singspiel *Abu Hassan* in Munich in 1811, his prospects improved. In 1813 he was appointed general director of the German opera theatre in Prague, and in 1817 he moved to Dresden to became Kapellmeister to the King of Saxony. His efforts to establish a truly German operatic style were controversial, but bore fruit in 1821 with a wildly popular staging of *Der Freischütz* in Berlin. Two years later, his *Euryanthe*, a "grand heroic-romantic opera" set in medieval France, received its premiere in Vienna.

The overture to *Euryanthe* is in sonata form, and derives its thematic material from the opera itself. Thus, the first and second themes, representing the hero Adolar in both gallant and amorous manifestations, and are derived from acts I and II, respectively. The development section begins with a strange, otherworldly section for muted violins and violas, and an increasingly stentorian fugato section leads back to the recapitulation.

Euryanthe was applauded at its premiere; but it soon fell out of favour and has not enjoyed the ongoing appeal of its predecessor, *Der Freischütz*. The music is sophisticated, with Weber anticipating many of Wagner's later devices, such as chromatic harmonies and referential leitmotives. But as is often the case with ideas that arrive ahead of their time, Weber's innovations met with resistance. "Whenever a scrap of melody appears," complained Franz Schubert, "it is crushed like a mouse in a trap by the weighty orchestration." Much more criticism has been directed at the opera's libretto, by Helmine de Chézy, which is awkward and implausible, to say the least. Although the opera has almost vanished from the repertoire, its overture lives on in the concert hall.

Concerto in G for Two Flutes
DOMENICO CIMAROSA
Born in Avena, near Naples, in 1749
Died in Venice in 1801

Domenico Cimarosa rose from humble beginnings: his father was a stonemason, and his mother was a laundress. However, the boy's talents were recognized by the parish organist, who gave him music lessons; and at the age of twelve Cimarosa was sent to the Conservatorio di Santa Maria di Loreto for further training. After making a name for himself as a composer in Italy, in 1787 he traveled to Russia, to the court of Catherine II. But by 1791 he had had enough of St. Petersburg's harsh winters, and left Russia for Vienna. Two years later, in 1793, he returned to Naples.

Like many Italian composers of his day, Cimarosa divided his musical energies between the church and the theatre. Amongst his many sacred compositions are masses, cantatas and motets; but it was as an opera composer that he achieved his fame. Vastly prolific in this genre, he wrote more than sixty operas, including his famous *Il matrimonio segreto* (*The Clandestine Marriage*), which was premiered in Vienna in 1791 and was soon staged throughout Europe.

Cimarosa did not, however, compose much concert repertoire – and the *Concerto in G for Two Flutes* is one of his few known concertos. This work was written in 1793, shortly after Cimarosa's return to his native city, and is dedicated to Prince Esterházy (Haydn's patron) who was then the

Austrian ambassador to Naples. Cast in three movements, this work is a brilliant showpiece of instrumental virtuosity, while at the same time it is infused with the vocal idioms of Italian opera.

The first movement, a bright, lively Allegro, begins with the orchestra and soloists intertwined, in the style of a *sinfonia concertante*. But the solo instruments soon emerge as dominant forces, alternately sharing melodic material or playing together in parallel thirds and sixths. The development section briefly touches on minor tonalities, before the recapitulation. A cadenza and a brief ritornello bring the movement to a close. The second movement, a Largo, is (unusually) in the key of E-flat major, and features lyrical writing for the soloists. An excursion into G minor, and a final half-cadence in D major imaginatively set up a return to G major in the final movement – a lively rondo in 6/8 time.

Symphony No 2 "Lobgesang" Op. 52
FELIX MENDELSSOHN-BARTHOLDY
Born in Hamburg in 1809
Died in Leipzig in 1847

By 1840 Felix Mendelssohn had been director of Leipzig's Gewandhaus Orchestra for five years. The Saxon city had a proud musical heritage, and as director of the Gewandhaus, Mendelssohn raised its famous orchestra to new heights. He expanded the orchestral repertoire, appearing as solo pianist in the first modern performance of Bach's *Concerto in D Minor*, and conducted the premiere of Schubert's *C Major Symphony*.

And he composed constantly – writing, between 1835 and 1840, such works as his oratorio *St. Paul*, his overture *Ruy Blas*, his *Piano Concerto in D Minor*, his three *String Quartets Op. 44*, and his *Violin Concerto*. In 1840 he completed his *Symphony No. 2*, the "Lobgesang" ("Hymn of Praise"), which was written in celebration of the four hundredth anniversary of Gutenberg's printing press. It was premiered in June in Leipzig and repeated later that year in Birmingham, England.

This symphony is – remarkably – in twelve movements: the first three are for orchestra alone, and the next nine are settings of psalm-texts for chorus and orchestra. The work begins with a unison invocation for trombones, and the dotted rhythms of the trombones' thematic material dominate much of the opening movement. In the second movement a sinewy, chromatic melody is supported by a light pizzicato accompaniment, typical of Mendelssohn's scherzos. Chorale-like passages in the winds provide a striking contrast. The third movement, marked "Adagio religioso," begins with a chorale that soon gives way to soaring melodies set against delicate, arpeggiated figures.

With the fourth movement, the opening invocation is again heard, the chorus makes a dramatic entrance with the words "All that has life and breath sing to the Lord," and the soprano soloist is introduced. The fifth movement is a recitative and aria for solo tenor. The sixth movement, a chorus, is a restless appeal to the Lord for aid; and this is followed by two soprano soloists and chorus expressing hope for redemption. In the anxiously chromatic eighth movement, the tenor soloist returns with fears, asking, "Watchman, will the night soon pass?" He is answered by the choir in a powerful affirmation of faith, with fugal entries on "Therefore, let us cast off the works of darkness." The tenth movement begins with an a cappella setting of the famous Lutheran chorale "Now Thank We All Our God," and the chorus is soon joined by an intricate orchestral accompaniment. The eleventh movement is a duet for soprano and tenor; and the symphony ends in a glorious fugue for choir and orchestra.

The "Lobgesang" was not universally admired when it was first performed, with some critics viewing it as a pale imitation of Beethoven's *Symphony No. 9*. Yet while this symphony was doubtlessly influenced by Beethoven (not to mention Bach and Handel), it is full of invention and originality.

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Lobgesang ("Hymn of Praise")

1-3 1.**Sinfonia**

1.**Sinfonia**

2. Chor und Sopransolo
Alles was Odern hat, lobe den Herrn!

Halleluja! Lobe den Herrn!
Lobt den Herrn mit Saitenspiel,
lobt ihn mit eurem Liede.
Und alles Fleisch love seinen heiligen Namen.
Alles, was Odern hat, lobe den Herrn.

Lobe den Herrn, meine Seele,
und was in mir ist
seinen heiligen Namen.
Lobe den Herrn, meine Seele,
und vergiß es nicht,
was er dir Gutes getan.
Lobe den Herrn, meine Seele!

3. Rezitativ und Tenorsolo
Saget es die ihr erlöset seid durch den Herrn,
die er aus der Not errettet hat,
aus schwerer Trübsal,
aus Schmach und Banden,
die ihr gefangen im Dunkel waret,
alle, die er erlöst has aus der Not.
Saget es!
Danket uhm und rühmet seine Güte!

Er zählet unsere Tränen in der Zeit der Not,
er tröstet die Bertrübten mit seinem Wort.
Saget es!
Danket ihm und rühmet seine Güte!

4. Chor
Saget es, die ihr erlöset seid
Von dern Herrn aus aller Trübsal.

2. Chorus and Soprano Solo
Let everything that hath breath praise the Lord!
Hallelujah! Praise the Lord!
Praise the Lord upon stringed instruments,
praise him in your songs.
And all flesh praise his holy name.
Let everything that hath breath praise the Lord!

Praise the Lord, O my soul,
and all that is within me
praise his holy name.
Praise the Lord, O my soul,
and forget not
all his blessings.
Praise the Lord, O my soul!

3. Recitative and tenor solo
Let the redeemed of the Lord say so,

whom he hath redeemed from their distress,
from deepest affliction,
from shame and captivity,
such as were imprisoned in darkness,
all whom he hath redeemed from distress,
say so!
Give thanks unto him and sing of his goodness!

He numbers our tears in time of need,
he comforts the afflicted with his word.
Say so!
Give thanks unto him and sing of his goodness!

4. Chorus
Let those who were redeemed of the Lord
from all their affliction say so.

Er zählet unsere Tränen in der Zeit der Not.

5. 1 und 2. Sopranosolo und Chor
Ich harrete des Herrn,
und er neigte sich zu mir
und hörte mein Flehn.
Wohl dem, der seine Hoffnung setzet auf den Herrn!

6. Tenor- und Sopransolo
Stricke des Todes hatten uns umfangen,
und Angst der Hölle hatte uns getroffen,
wir wandelten in Finsternis.
Er aber spricht:
Wache auf, der du schläfst,
stehe auf von den Toten.
Ich will dich erleuchten.

Rezitativ
Wir riefen in der Finsternis:
Hüter, ist die Nacht bald hin?
Der Hüter aber sprach:
Wenn der Morgen schon kommt,
so wird es doch Nacht sein;
wenn ihr schon fraget,
so werdet ihr doch wieder kommen
und wieder fragen:
Hüter, ist die Nacht bald hin?
Die Nacht ist vergangen!

7. Chor
Die Nacht ist vergangen,
der Tag aber herbeigekommen.
So laßt uns ablegen die Werke der Finsternis
Und anlegen die Waffen des Lichts,
und ergreifen die Waffen des Lichts.
Die Nacht ist vergangen,
die Tag ist gekommen.

8. Choral
Nun danket alle Gott
Mit Herzen, Mund und Händen,
der sich in aller Not
will gnädig zu uns wenden:
der so viel Gutes tut,
von Kindesbeinen an
uns hielt in siener Hut
und allen wohlgetan.

He numbers our tears in time of need.

5. Solo sopranos 1 and 2 and chorus
I waited on the Lord
and he inclined unto me
and heard my cry.
Blessed be those whose hope rests upon the Lord.

6. Tenor and soprano solo
The chains of death bound us
and the fear of Hell was fallen upon us,
we wandered in the darkness.
Wherefore he said:
Awake, awake thou that sleepest,
and arise from the dead.
I will bring you out of darkness.

Recitative
We cried in the darkness and said:
Watchman, is the night nigh spent?
But the watchman said:
though dawn is nigh
yet still is night;
though you ask now,
yet will you return
and ask again:
Watchman, is the night nigh spent?
The night is past!

7. Chorus
The night is past,
the day is at hand.
Let us therefore cast off the works of darkness
And let us put on the armour of light,
and lay hold of the weapons of light.
The night is past,
the day is at hand.

8. Chorale
Give thanks unto the Lord
With hands and tongues and hearts,
who in our hour of need
his gracious help imparts;
whose goodness never fails
from earliest cradle days,
who keeps us in his care,
and blesses us alway,

Lob, Ehr, und Preis sei Gott,
dern Vater und dern Sohne,
und seinen heil'gen Geist
im höchsten Himmelsthrone.
Lob dern dreiein'gen Gott,
der Nacht und Dunkel schied
Von Licht und Morgenrot,
ihm danket unser Lied.

9. Sopran- und Tensorsolo
Drum sing'ich mit meinem Liede
Ewig dein Lob, du treuer Gott!
O Gott!
Und danke dir für alles Gute,
das du an mir getan.
Und wandl'ich un Nacht und tiefern
Dunkel,
und die Feinde umher stellen mir nach
so rufe ich an den Namen des Herrn,
und er errettet mich nach seiner Güte.
Drum sing'ich mit meinem Liede
Ewig dein Lob, du treuer Gott!
Und wandl'ich in Nacht,
so rufe ich deinen Namen an.

10. Schlußchor
Ihr Völker,
bringet her dern Herrn Ehre und Macht!
Ihr Könige,
bringet her dern Herrn Ehre und Macht!
Der Himmel bringe her dern Herrn Ehre
und Macht!
Die Erde, bringe her dern Herrn Ehr und
Macht!
Alles danke dern Herrn!
Danket dern Herrn und rühmet seinen
Namen
Und preiset seine Herrlichkeit!
Alles was Odern hat, lobe den Herrn.

Halleluja! Halleluja!
Lobe den Herrn!

All glory be to God,
the Father and the Son,
and to the Holy Ghost,
in highest Heaven enthroned.
Praise to the Three-in-One
who sundered night's dark shades
from morning's brillant light,
our psalm of thanks we raise.

9. Soprano and tenor solo
Therefore will I sing my songs
in thy praise for ever, thou one true God!
O God!
And praise thee for all thy goodness
shown to me.
When I wander in the night and the
profound darkness
and my enemies stalk me round about,
then I will call upon the name of the Lord,
and he will save me, for he is good.
Therefore I will sing my songs
In thy praise for ever, thou one true God!
When I wander in the night.
then I will call upon Thy name.

10. Final chorus
Ye people,
give honour and glory to the Lord!
Ye kings,
give honour and glory to the Lord!
Ye heavens, give honour and glory to the
Lord!
The earth, give honour and glory to the
Lord!
All give thanks to the Lord!
Give thanks to the Lord and sing his name
aloud,
and praise his glory!
Let everything that hath breath praise the
Lord!
Hallelujah! Hallelujah!
Praise the Lord!



The Distinguished Service Award in Music Education

The Distinguished Service Award in Music Education is meant to honour outstanding contributions that develop, nurture and enhance the field. Previous recipients of the Distinguished Service Award include Doreen Hall (2002), Phil Nimmons (2003) and Jean Ashworth-Bartle (2004).

The University of Toronto is proud to present the 2005 Distinguished Service Award in Music Education to choir conductor, arranger, composer, and educator Don Wright.

Born in Strathroy, near London, Ontario, in 1908, **Don Wright** began studying cello at seven and trumpet at ten. With his brothers, Clark, Ernest, and William, he organized the Wright Brothers' Orchestra, which performed 1921-35 in Ontario dance halls. In London, he was director of music 1940-6 in local schools, then manager 1946-56 of radio station CFPL. There, in 1947, he founded the CFPL Chorus (1949-56, the Don Wright Chorus), a 14-voice mixed choir whose Sunday night radio broadcasts of popular and light classical music on the CBC Dominion network 1947-56 and simultaneously in the USA on MBS 1949-50 and NBC 1955-6, produced by his wife, University of Toronto graduate Lillian Meighen Wright, brought it considerable fame.

In 1955 his arrangement of Warwick Webster's 'Man in a Raincoat,' recorded for the Unique label by his daughter Priscilla, a graduate of Trinity College at the University of Toronto, was an international hit and resulted in her appearance on CBS TV's 'The Ed Sullivan Show'. Wright moved in 1957 to Toronto, where he formed the Don Wright Singers (1957-62) and composed commercials and scores for films and TV, including the CBC's 'Trail of '98' (1958) and 'Seaway to the World' (1959). He also composed *Proudly We Praise* (Thompson 1966), a tribute to Canada, which has been performed by school choirs across the country.

Dr. Wright's impact on music education in Canada cannot be understated. His contributions over many decades, through the Don Wright teaching theory and approach to the changing voice, continue to be central to the Canadian tradition and distinction in music education. In fact, the Faculty's own Bachelor of Music program relies on his pioneering curriculum, based as it is on practical singing and vocal-oriented teacher training for the classroom. His publications, choral and educational, included *The Collegiate Choir* (2 vols, Waterloo 1938, 1939), *Youthful Voices* (3 vols, Thompson 1945, 1949, 1954), *Fun to Read Music* (Thompson 1952), and *Pre-teen Song Settings* (Thompson 1961). His *Fifty Years of Music with Don Wright*, a photocopied collection of writings and music (20 vol, two cass) prepared in 1980, was distributed to Canadian universities and so is part of the Faculty of Music Library Collection.

In 1966, Dr. Wright began to establish music education scholarships in his own name, placing 32 in 13 Canadian universities by 1982. The University of Toronto is home to three of these awards, two in Music and one at the Ontario Institute for Studies in Education. This philanthropic legacy has grown significantly since then, with multi-million dollar gifts across Canada to support education and music education programs, resulting in the recent naming of the Don Wright Faculty of Music at the University of Western Ontario, his alma mater, and at the University of Victoria the new Don Wright Music Education Wing.

Biographies

Raffi Armenian was trained in the European tradition. In Vienna he studied piano, conducting, voice and composition with Bruno Seidlhofer, Hans Swarowsky, Ferdinand Grossmann and Alfred Uhl respectively.

Well represented on television and recordings, Maestro Armenian has conducted a television version of Menotti's *The Medium* which was nominated for an Emmy Award. He received a Juno nomination for a recording of Ravel and Schoenberg with Maureen Forrester, and the Canadian Chamber Ensemble, which he founded. In 1988, The CCE was awarded the Grand Prix du Disque from the Canadian Music Council for its *Serenades* album, which was subsequently nominated for a Juno Award. Repertoire from the Ensemble's *Music from Berlin in the 1920s* was selected by Woody Allen to underscore his film *Shadows and Fog*. Among his recordings on CBC Records include *Joyous Light*, a highly acclaimed recording of Armenian sacred songs with soprano Isabel Bayrakdarian and the Elmer Iseler Singers, and *Chants d'Auvergne*, featuring Karina Gauvin and the Canadian Chamber Ensemble in songs by Canteloube, which was nominated for a Juno in 2004.

A sought-after guest conductor, Mr. Armenian has led the Belgian Radio Orchestra, Enescu Philharmonic of Bucharest at the Ravenna International Music Festival, Montreal Symphony, Winnipeg Symphony, Manitoba Chamber Orchestra, l'Orchestre symphonique de Québec, Edmonton Symphony, Hamilton Philharmonic and Violon du Roy. In 2000, Mr. Armenian conducted members of the Canadian Opera Company Orchestra in performances with soprano Edith Wiens in chamber versions of Mahler's *Des Knaben Wunderhorn* and Symphony No. 4 to great acclaim.

Maestro Armenian held the position of Music Director of the Kitchener-Waterloo Symphony for 22 years and worked with such illustrious companies as the Canadian Opera Company, Michigan Opera Theater, l'Opéra de Montréal, Opera Columbus, Fresno International Grand Opera and for the famed Indiana University School of Music. Kitchener-Waterloo's acoustically superb "Centre in the Square" has a main theatre named Raffi Armenian Theatre. The design was strongly influenced by Maestro Armenian.

The Armenian legacy is secured by his highly acclaimed performance of Wagner's Parsifal in which tenor Jon Vickers made his final appearance in 1989. He conducted *La Belle Hélène* at l'Opéra de Québec and Mozart's *Così fan tutte* with Opera Hamilton. Mr. Armenian is a recipient of the Order of Canada, Honorary Doctorates from Wilfrid Laurier University and the University of Waterloo, and the Golden Jubilee Medal of Her Majesty Queen Elizabeth II.

Director of Orchestral Studies at the University of Toronto since 1999, Mr. Armenian conducts the University of Toronto Symphony Orchestra. Under Mr. Armenian's direction, the orchestra performed the world premiere of R. Murray Schafer's *Shadowman* with renowned percussion ensemble Nexus in 2001. The orchestra has made two successful tours to Montreal in joint performances with the Montreal Conservatory of Music Symphony Orchestra.

Doreen Rao's distinguished career as a conductor and teacher links the standards of professional performance with the goals of music education. Celebrated for her spirited and moving concert performances, Rao's commitment to choral music is recognized in her worldwide conducting appearances, her university teaching and research, and her award winning publications.

Awarded the University of Toronto *Elmer Iseler Chair in Conducting*, Doreen Rao serves as Artistic Director of the Centre for Advanced Studies in Choral Music, a university enrichment program of the

Performance and Music Education Divisions. As Director of Choral Programs, Rao conducts the MacMillan Singers and the MacMillan Singers Chamber Choirs. She teaches advanced choral conducting and graduate courses in music education.

During her long association with the Chicago Symphony Orchestra Doreen Rao prepared choruses for concerts, tours, and recorded performances that won four Grammy Awards and a Grand Prix du Disque under Sir George Solti, Margaret Hillis, and James Levine. She regularly prepared choruses for Leonard Slatkin and the St. Louis Symphony and Helmuth Rilling at the Oregon Bach Festivals. She was Artistic Director of the award-winning Glen Ellyn Children's Chorus and is recognized as one of the world's leading experts on children and youth choirs.

In a pioneering career of "firsts" Rao has conducted honour choirs, all-state choirs, festival choirs, and all-world choirs for numerous international festivals and conferences. In a national tribute presented to her by the American Choral Directors Association, the eminent conductor Robert Shaw wrote: The world of choral music owes her special thanks. She is preparing our future. Journalist Bronwyn Drainie described Doreen Rao as a brilliant artist and teacher...whose methods and materials could re-energize the art of singing in our schools. Dr. Rao is the recipient of numerous honours and awards including the Phi Mu Alpha Sinfonia National Citation for her significant and lasting contribution to the cause of American music.

Founded by Doreen Rao in 1994, the University of Toronto **MacMillan Singers** were named to celebrate the legacy of Sir Ernest MacMillan, an inspired performer and devoted teacher who influenced every aspect of Canada's musical life.

Representing the Faculty of Music in concerts with the Toronto Symphony Orchestra and the University of Toronto's Bach Festivals with Maestro Helmuth Rilling, the young ensemble of gifted singers performs a wide range of culturally diverse and distinctive repertoire with a demonstrated commitment to the performance of contemporary choral music. Most recently the young ensemble won 1st Prize in the 2004 CBC National Choral Competition and a Special Prize for "the best performance of a Canadian work." This season the MacMillan Singers perform Mendelssohn's Symphony No. 2, Lobgesang (Hymn of Praise) with the UTSO and Stravinsky's Nightengale with the Toronto Symphony Orchestra, conducted by Gianandrea Noseda.

Soprano **Lucia Cesaroni** is a third-year Undergraduate Soprano studying under Helen Yu. Last summer she attended a summer opera workshop with opera great Mirella Freni in Modena, Italy. She sang Lauretta in Puccini's 'Gianni Schicchi' in summer 2003 and placed first in Canadian Music Competition's national finals.

Flutist **Emma Elkinson** is currently a fourth year performance student at the University of Toronto's Faculty of Music. She studies with Camille Watts. Emma began studying the flute when she was ten years old. Since that time she has performed with many outstanding musicians, orchestras and ensembles including consorts on recorder and an expansive range of historical flutes. Prior to moving to Toronto in 2002 to study with Patrick Gallois, Emma studied at Trinity College, Dublin, and the Royal Irish Academy of Music. She has performed and toured with many Irish orchestras including the Dublin Symphony Orchestra and the National Youth Orchestra of Ireland. An accomplished flute and recorder player, Emma has taught privately and in three major music schools in Ireland since 1999. In Canada she continues to teach privately and with the Artisan and Wychwood Music Schools. As a soloist, she has performed in Italy, France, Germany, Denmark and Scotland on Renaissance, Baroque and modern flutes.

Laura Chambers began her studies on flute at age five. Since then she has pursued musical excellence studying with Dianne Aitken, Amy Hamilton, Patrick Gallois and currently Susan Hoeppner. Over the last 10 years she has been the winner of numerous scholarships, most recently, the Tom Thompson Scholarship, Mamie May Scholarship for four consecutive years, and the University of Toronto Faculty Artists Scholarship . She has also had the opportunity to perform as a featured soloist with the Kitchener Waterloo Chamber Orchestra and North York Chamber Orchestra. She is in her final year of her Bachelor of Music in flute Performance at the University of Toronto. Her passion encompasses the orchestral, world music and chamber music spheres. She is looking forward to graduate studies.

Emma and Laura met in their first of a four year journey at U of T's Faculty of Music. Despite their upbringing in two different countries they were soon to realise that music knows no geographical boundaries. United by their common love of sound and musicality, they have been collaborating for over three years. Best friends in life and music they strive to increase their generation's interest in classical music by sharing their joy of music. Emma and Laura are both thrilled to be able to complete their degrees with the privilege of working with the UTSO and Maestro Armenian.

Laura and Emma would like to thank Robert Aitken and Doug Miller for the use of their Cadenzas.

Farah Hack is in her last year of undergraduate studies at the University Toronto, under the tutelage of Jean MacPhail. Throughout her four years she has given performances at The Glenn Gould Studio,The Oakville Centre for the Arts and St. James Cathedral, and received many awards for her vocal talents including first place at the Canadian Music Competitions. Farah has spent past summers in Italy, studying with Daniel Ferro of the Juilliard School and in 2004 she was a member of the Festival Ensemble in Germany with Helmut Rilling and was a rehearsal soloist. This year Farah performed her first Brahms' Eins Deutches Requiem with the Hart House singers, conducted by John Tuttle. In the world of opera, Farah has sung the role of Laetitia in Menotti's *The Old Maid and the Thief* and is currently working on Belinda from *Dido and Aeneas* for April 2005.

Tenor **Lawrence Wiliford** is a student of Lorna MacDonald and is currently finishing his Masters of Music in Voice Performance. His engagements in 2004-2005 outside of the University of Toronto include performances with Orchestra London, Chorus Niagara, Off Centre Music Salon and the Aldeburgh Connection. Lawrence will be a member of the Canadian Opera Company Ensemble Studio beginning in August.

The **Elmer Iseler Singers**, a twenty-voice professional chamber choir based in Toronto, has built an enviable international reputation since its debut performance in 1979. Now conducted by Lydia Adams, the group was founded by and nurtured under the direction of the late Dr. Elmer Iseler, the "Dean of Canadian Choral Conductors." This celebrated choir has performed throughout Canada and the United States as well as internationally. The Elmer Iseler Singers have appeared at several national and international festivals, including the Canada in Holland Festival, the Joy of Singing International Choral Festival in Toronto, Festival 500 in Newfoundland, the Festival of the Sound, Parry Sound, and at the Sixth World Symposium on Choral Music in Minneapolis, USA. The Singers are the professional Choir-In-Residence at the University of Toronto's, Faculty of Music.



UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Raffi Armenian, conductor

Violin I
Janis Bales
Liana Berube
Maia Broido
Tanya Charles
Jennifer Duke
Mark Johnston
Min-Jeong Koh, *concertmaster*
Jenny Kwon
Alexsandra Labinska
Sharon Lee
Jane Levitt
Liz Loewen
Kenin McKay
Raymond Mak

Violin II
Sarah Davidson-Gurney
Mo Farag
Daniel Harley
Michelle Lee
Aviva Lufer
Markus Medri
Hannah Min
Sarah Nematallah, *principal*
Livia Papadhimitri
Sho Tanaka
Natalie Wong
Sandra Wu

Viola
Will Best, *principal*
Mohsin Bhujwalla
Gene Chen
Han Na Kim
Stephanie Mark
John Ng
Conrad Rygier
Marcin Swoboda

Cello
Claire Burrows
Steven Chen
Matt Dvorak
Lisa Garner
Mahsa Ghassemi
Cydney Grogan
Hannah Kim
John Koo
June Lin
Oleksa Mycyk, *principal*
Veronica Nettles
Gloria Park
Marie Pelchat-St. Jacques
Seung Young Song
Sarah Steeves

Double Bass
Mark Bovine
Deirdre Bryant
Mandi Byrd
Jonathan Cegys, *principal*
Carlie Hiebert
Callum Jennings
Stephen Krueger

Flute
Esther Choi
Jiajia Li
Amy Lin
Hannah Rahimi

Oboe
Tyler Dunham
Kristina Gill

Clarinet
Julianne Scott
Cecilia Kang
Katie Norman
Robert Spady

Bassoon
Verity Li
Krista Wodelet

Horn
Kellen Campbell
David Hon
Janette Struthers
Carl Wells

Trumpet
Michael Barth
Stephanie Crabb
Stephen Hum
James Langridge

Trombone
Mike Tutton
Sean deGroote
Adam More

Bass Trombone
Adam More

Timpani
Joel Cormier
Steve Sajkowsky

MacMillan Theatre
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Ian Albright, *Technical Assistant*
Bob Dunkin, *Production Assistant*

MACMILLAN SINGERS
Doreen Rao, Elmer Iseler Chair in Conducting

Soprano
Stephanie Applin
Heather Barnes
Maggie Chan
Maureen Clark
Ayanda Dalamba
Xin Emily Ding
Erica Feggans
Sarah Gibbons
Lisa Lorenz
Vania Margani
Tamara Mitchell
Grainne O'Flynn
Laura Silberberg
Melanie Steenburg
Taylor Strande
Sheena Theriault
Shannon Thomson
Aleysia Whitmore
Jessica Willingham
Agnes Zsigovics

Alto
Emily Bolhuis
Vera Broekhuysen
Charlotte Burrage
Josephine Chan
Cheryll Chung
Erin Crooks
Yoo Ri Jang
Dorcas Ko
Cecilia Livingston
Brynne McLeod
Laura Middleton
Stephanie Mueller
Andreea Olariu
Nancy Sen
Moksha Serrano
Brandi Sidoryk
Lauren Sweetman
Jennifer Vibert
Charissa West

Tenor
Ryan Allen
Scott Christian
Ryan Jackson
Cian Horrobin
Justin Jalea
David Pereira
Don Pounsett
Daniel Richter
Sean Winchester
Christopher Udasco

Bass
John Paul Antonacci
Patrick Dewell
Jonathan Grosfeld
Jonathan Holtby
Christopher Ku
Daniel Lin
Justin Loach
Jeffrey Magee
Jeffrey Newberry
Matthew Otto
Vojislav Perucica
David Roth
Aaron Tsang
Andrew Weleschuk

MASTER CHORALE
Brainerd Blyden-Taylor, conductor

Sharbel Dalal
Gavin Enns
Dob Feldman
Raymond George
Pouya Hamidi
Konrad Harley
Manning-Daryl Heng
Jarrod Lall
Charles Lee
Ben Liu
Graham Palmer
Noah Pascoe
Nemanja Pjanic
Jacky So
Christopher Udasco

THE ELMER ISELER SINGERS
Lydia Adams, conductor

Soprano
Christine DeFrece
Bridget Hogan
Michelle Kettrick
Joanne Nasmith
Susan Suchard
Kathleen Tapp Mock

Alto
Karla Ferguson
Carolyn Kirby
Lori Reid
Alison Roy

Tenor
Eric MacKeracher
Michael Sawarna
Stephen Powell
Edward Wiens

Bass
James Baldwin
Esteban Cambre
Alexander Jozefacki
David King
Nelson Lohnes
Michael Thomas

❖❖❖

Upcoming concert featuring
the University of Toronto Symphony Orchestra

Saturday, April 9, 2005
8 pm. MacMillan Theatre. $17, $9 senior/student

NICOLAI: The Merry Wives of Windsor Overture
PROKOFIEV: Violin Concerto No. 1 in D major
Min-Jeong Koh, violin - winner of the Kathleen Parlow String Concerto Competition
STRAVINSKY: Firebird Suite

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Raise the Song
Saturday, October 23
The MacMillan Singers and University Women's Chorus, Doreen Rao and Robert Cooper, conductors. Psalm settings by Canadian and American composers.
8 pm. St. Basil's Church.
$13 ($7 senior/student)

University Voices Spotlight
Friday, November 12
Soundstreams Festival of Canadian University Choirs
8 pm. Walter Hall.
$13 ($7 seniors/students)

The Kiss of Peace
Friday, November 19
MacMillan Singers Chamber Choir, Doreen Rao, conductor. Ancient and modern settings of Agnus Dei.
8 pm. Walter Hall.
$13($7 seniors/students)

In High Voice I
Saturday, November 27
University Women's Chorus, Robert Cooper, conductor
8 pm. Victoria College Chapel.
$13($7 seniors/students)

Christmas Gahu
Saturday, December 4
MacMillan Singers, Ghanaian Master Drummer Kwasi Dunyo. An Afro-centric evening of singing, dancing and drumming.
8 pm. MacMillan Theatre.
$13($7 seniors/students)

University of Toronto Symphony Orchestra, MacMillan Singers & Elmer Iseler Singers. Raffi Armenian and Doreen Rao, conductors
Saturday, January 29
Weber: Euryanthe Overture
Cimarosa: Concerto for Two Flutes
Mendelssohn: Symphony No. 2 "Lobgesang"
8 pm. MacMillan Theatre
$17($9 seniors/students)

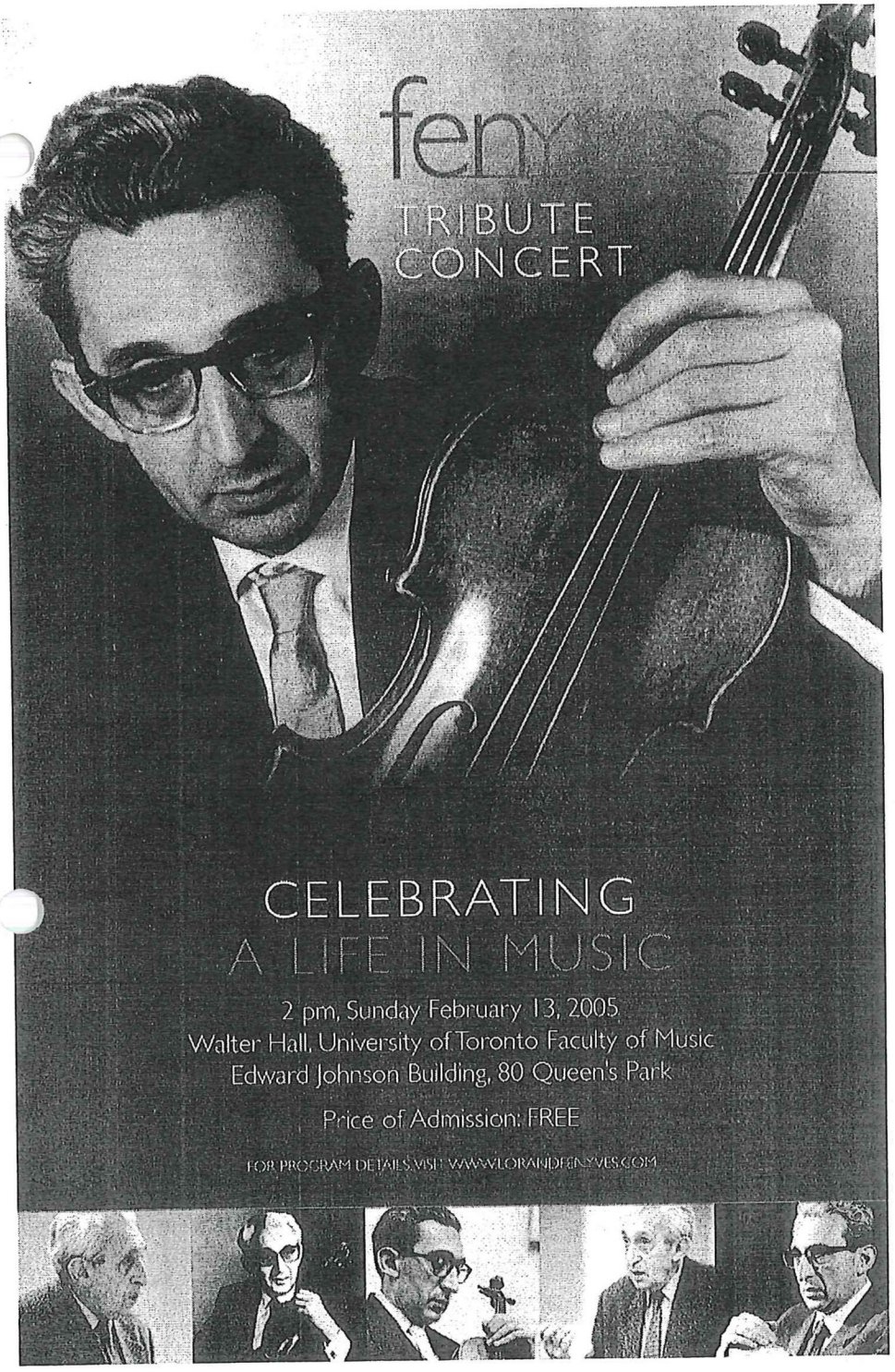
Terezin Remembered
Friday, February 11
University Women's Chorus, Robert Cooper, conductor
8 pm. Knox College Chapel.
$13($7 seniors/students)

Performances with the Toronto Symphony Orchestra, Gianandrea Noseda, conductor
March 9 & 10
The MacMillan Singers appears with the Toronto Symphony Orchestra in Stravinsky's Nightingale.
8 pm. Roy Thomson Hall
FOR TICKETS CALL 416.593.4828

U of T Bach Choir in Concert with the Elmer Iseler Singers, Artists-in-Residence
Friday, March 18
Doreen Rao and Lydia Adams, conductors
8 pm. St. Basil's Church.
$13($7 seniors/students)

University Choirs in Concert Gala
Saturday, April 2
The University of Toronto Choirs in a celebration concert. Doreen Rao, Robert Cooper and Brainerd Blyden Taylor, conductors.
8 pm. St. Basil's Church.
$13($7 seniors/students)

For tickets call 416-978-3744

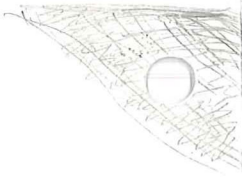

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